

245
AMES' SERIES OF
STANDARD AND MINOR DRAMA.

PS 635 NO. 118.

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THE POP-CORN MAN

WITH CAST OF CHARACTERS, ENTRANCES, AND EXITS, RELATIVE POSITIONS
OF THE PERFORMERS ON THE STAGE, DESCRIPTION OF COS-
TUMES, AND THE WHOLE OF THE STAGE BUSINESS,
AS PERFORMED AT THE PRINCIPAL
AMERICAN AND ENGLISH
THEATRES.

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98	Black Statue, ethiopean farce, 1 act, by C. White.....	3	2
113	Bill Detrick, melo drama, 3 acts, by A. Newton Field.....	6	4
86	Black vs White, farce, 1 act, by Geo. S. Vautrot.....	4	2
14	Brigands of Calabria, rom drama, 1 act, W. E. Suter.....	6	1
22	Captain Smith, farce, 1 act, by E. Berrie.....	3	3
84	Cheek will Win, farce, 1 act, by W. E. Suter.....	3	0
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72	Deuce is in Him, farce, 1 act, by R. J. Raymond.....	5	1
19	Did I Dream it? farce, 1 act, by J. P. Wooler.....	4	3
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52	Henry Granden, drama, 3 acts, by Frank L. Bingham.....	11	8
17	Hints on Elocution and how to become an Actor.....		
103	How Sister P. got Child Baptized, etho farce, 1 act,.....	2	1
76	How He Did It, comic drama, 1 act, by John Parry.....	3	2
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35	How Stout You're Getting, farce, 1 act, by J. M. Morton....	5	2
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9	Lady Audley's Secret, drama, 2 act, by W. E. Suter.....	6	4
3	Lady of Lyons, drama, 5 acts, by Bulwer.....	12	5
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106	Lodgings for Two, comic sketch, 1 act, by F. L. Cutler	3	0



Catalogue continued on next page of cover.



THE POP-CORN MAN,

An Ethiopian Farce,

IN ONE ACT,

— BY —

A. NEWTON FIELD,

AUTHOR OF

Other People's Children, Those Awful Boys, School, Twain's Dodging,
Reverses, The Yankee Duelist, The New Magdalen,
Bill Detrick, etc.

With entrances and Exits, List of Properties, and Stage Business
carefully marked. Printed from the Author's own Mss.

34

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The Pop-Corn Man.

P 5635
29 F 4533

CAST OF CHARACTERS,

As performed at the Opera House, Clyde, Ohio, January 23d., 1876.

Daniel Webster.....A. Newton Field.
Old Square Tocs..... C. P. Robinson.
Edwin Booth..... Frank West.
Elvira..... F. Lawrence.

PROPERTIES.—Basket containing packages of pop-corn ; chicken bone ; table and chairs ; club for Dan ; horse-pistol ; bullet for Edwin to drop ; rolling-alley ball ; cannon, made of stove-pipe mounted on wheels.

TMP96-006628

COSTUMES—APPROPRIATE.

Time in Representation, Twenty minutes.

THE POP CORN MAN.

SCENE FIRST.—*Street in first grooves.*

Enter old Square Toes L.

Square Toes. What an unlucky man I am, to be sure. John has gone at a moment's warning, and I am called away on important business, and I have no one to keep an eye upon that silly-headed girl of mine. Here she is, only seventeen years of age, and actually bound to receive the addresses of that confounded actor, whether I am pleased or not. Now, if I could only procure the services of some good trustworthy person that would drive off that puppy, when he comes, I should go away satisfied that my daughter would at least be at home on my arrival.

Dan. (*outside L.*) Pop corn! Pop corn! Who'll buy my p-o-p cor-n-n-n-n-and hominy.

Enter Dan, L.

Dan. Don't you want to buy some pop-corn?

S. T. No, sir, I do not.

Dan. Well, who said you did? Haven't yer got some chillen at home as would like some pop-corn?

S. T. (*crossly*) No, I haven't.

Dan. Well, I didn't say as yer had. (*going R.*) Pop-corn! Who'll buy my nice fresh pop-cor-n-n-n and hominy. (*exit R.*)

S. T. I don't know, but some how I like the looks of that young fellow. Who knows but he would be willing to stay at my house until my return. I'll call him back. (*goes R.—calls*) Say! young man, come here!

Enter, Dan R.

Dan. Did you say, you'd have some hominy?

S. T. No, sir. I want to speak to you a moment.

Dan. About pop-corn, or hominy?

S. T. No, sir. How many times must I tell you that I don't want any hominy?

Dan. Well, den, how-minny times more will I have to ask you if yer don't want to buy any hominy and pop-corn?

S. T. Do you make much selling hominy and pop-corn?

Dan. Oh, yes, I does, I makes lots of money.

S. T. Do you make five dollars a week, more, or less?

Dan. Oh, sometimes I make more, and sometimes I make less dan more dan less dan more dan less—

S. T. Now, how would you like to work for me?

Dan. Sellin' hominy and pop-corn?

S. T. No, to stop at my nice big house, and have lots to eat, and drink, and nothing to do but watch a young girl.

Dan. Is she purty?

S. T. Well, the neighbors call her so. I have the honor to be her father.

Dan. Oh, den it isn't yer wifə. Lots of fellers hev to watch dar wives.

S. T. No, sir, she is my daughter.

Dan. Does she want to buy any hominy and pop-corn?

S. T. No, sir. You see there is a young man coming to see her, that I don't approve of.

Dan. Does he want to buy any hominy and pop-corn?

S. T. No, sir. I don't believe he has money enough. But what do you say, will you work for me?

Dan. How much will you give me?

S. T. Oh, I don't know. How much would you want?

Dan. I'd take all you'd give me.

S. T. I'll give you twenty-five cents a week, and your board, and if you throw the fellow out of the window, or get rid of him in some way, why, I'll give you seven dollars and a half extra.

Dan. Can I take my hominy and pop-corn there?

S. T. Certainly, I guess it will be safe there.

Dan. Then I guess I won't go.

S. T. Why?

Dan. 'Cause you want to steal my hominy and pop-corn!

S. T. Then I'll buy all you've got, and pay for it now, so you need have no fears of our stealing it.

Dan. Den come along, gov'ner, let's go home, I feel rather hungry. (*calls*) Who'll buy my nice fresh—

(*S. T.*, puts hand over his mouth)

S. T. Come, come, that stuff is mine, and I'll thank you not to shout so, as we go along the street, it will make folks talk, you know.

Dan. Well, den, since you's done the marketing you ken carry de basket (*gives him basket*) Come along, boss! (*exeunt R.*)

SCENE SECOND.—Parlor, in third grooves.

Enter S. T. and Dan, R.

S. T. (*putting basket down*) You see I have a nice place here, and you will be comfortable.

Dan. I guess I can put up with it.

S. T. Now, you must know, that this young man, as soon as he

hears that I am out of town, will try and force his way into the house, and your duty shall be to prevent his getting in, and if he does get in, to put him out, do you understand?

Dan. Is he a big fellow?

S. T. Oh, no indeed, you can throw him out easily, he is rather slim, and cowardly.

Dan. All right, sah! and den you's going to gib me seven dollars and a half?

S. T. Yes.

Dan. Couldn't you just as leabs gib me de money now?

S. T. No, you see that is not business, I'll pay you when I come back. Now I'll call my daughter and explain your position here. (*goes R.*) Elvira, come here, my dear!

Enter, Elvira R.

S. T. This young man is going to take charge of my house, during my absence, and you must strictly conform to all the measures he may adopt, do you understand?

Elvira. Yes, sir, I understand.

S. T. This is my daughter, Daniel, and—

Dan. Does she want any hominy and pop-corn?

S. T. Can't you remember that you have left the selling of pop-corn, to work for me?

Dan. Oh, yes, seven dollars and a half.

S. T. Well, I must go. You may return to your room, Elvira, and Daniel, you can go down to the kitchen, and cook will give you some dinner.

S. T. And I'll take a rest, as I have plenty of time before the boat starts

(*exit Elvira R. Dan, L.*)

(*sits R. U. E.*)

Enter, Edwin Booth through window, L., cautiously.

Edwin. This, is the home of my pretty bird. This, the gilded cage within whose walls my own beautiful flower is nurtured. Oh, for one glimpse of her fair face,

I'd walk o'er hill and dale,
And climb the highest mount,
And call upon the sun to stand
Still in its passage through
The heavens; command the fiercest
Tempest in its rudest blast to cease;
Its anger, and make all nature calm
And peaceful, while my darling spoke.

S. T. (*wakes up*) Hello! What are you spouting about, you insane vagabond?

Edwin. Your slander, sir, I humbly take, because thou art her father.

S. T. Yes, sir, I am her father, that is, if you refer to my daughter, Elvira.

Edwin. Elvira, that name, that caused the first blush to dye this manly cheek.

S. T. I should think you would blush, and I am morally certain that you'll die in good earnest, if you don't vacate this house immediately. What is your name, young man?

Edwin. My mother, bless her, called me Eddie, my schoolmates called me Ed., but to the world, I'm known as Edwin Booth, the far-famed actor. *(struts up and down the stage)*

S. T. You are the great Booth, then?

Edwin. Hem. Yes, sir, I have that honor.

S. T. What salary do you receive per week?

Edwin. The enormous sum of seven dollars and a half, and found.

S. T. Then, sir, you can go, seven dollars and a half, to keep my daughter on! I declare, you have cheek—I now give you fair warning that if you are caught around this house any more, you will be found dead outside these premises, placed there by my faithful domestic. Go, sir, or I shall kick you out!

Edwin. This, to me?—Beloved sir, you will be sorry for this, when you get sober. *(exit at window)*

S. T. I guess I've settled him. *(exit R. 1 E.)*

Enter, Dan, with bone in his hand—sits on table. C.

Dan. Dis am purty good, and I guess I'll stay here all de time.

Enter, Elvira R. 2 E.

Elvira. Well, Dan, what did father say you had to do while he was away?

Dan. He said dat I was to to keep my eye on you, and if dat feller Booth, comes, I'm to shoot him, he said there was a pistol out there and a club. I am to club him first, and if that don't do, I'm to shoot him wid de pistol, and if dat don't do, why, I'm to fetch in de cannon and blow him up.

Elvira. But you won't, will you?

Dan. Yes, I will, sure as I live. I must go down to de kitchen now. *(exit L.)*

Elvira. My dearest Edwin, how I long to see you again! *(goes R.)*

Edwin. (at window) What, ho! Elvira, my soul's beloved, the bright star of my life. Where hidest thou thy beauteous head?

Elvira. (running to window) Here, my Edwin! *(they embrace)*

Enter, Edwin through window.

Edwin. My own, I have arranged for your first appearance at my own theatre.

Enter, Dan L.

Edwin. You take the role of Juliet, to my Romeo.

Dan. (with club over shoulder—aside) Yes, and you'll take a roll on de carpet, if you don't look out. *(stands with back to Edwin, puts hand up to see the difference in height)* Bigger dan de ole man sed, but den here goes. *(strikes him, Edwin does not move, but places chair and helps Elvira to stand in it—Dan gazes in astonishment.)*

Edwin. Now, dearest, we will rehearse. You are supposed to stand upon the balcony, while I stand in the garden beneath, among the flowers. *(clasps hands and kneels on one knee)*

Dan. Guess I'll have to get de pistol. *(exit R.)*

Edwin. My dearest Juliet, I'm standing out in the silent night, and o'er my very vestments fall the dews of heaven.

Enter, Dan R., with horse pistol.

Dan. That'll do! Say, Mister, go out, I get seven dollars and a half. *(Edwin still gesticulates)* Say, Mister, go out, please go out or I'll kill you. *(points pistol)* Go out, will you? One, two, three, fire! *(shoots pistol—Edwin takes bullet out of vest pocket and drops it on stage—continues gesticulating)*

Dan. Oh, I guess I'll hab to get de cannon. *(exit L.)*

Edwin goes to window, gets rolling ally ball, and conceals under his coat without audience seeing it.

Edwin. Let us try the Lady of Lyons. You are to empersonate Pauline, I am Claude. We will commence where Pauline says, "Sweet Prince, tell me again of thy palace by the lake of Como."

Elvira. "Tell me again, sweet Prince, of thy palace by the lake of Como."

Edwin. If thou wouldst have me paint
The home to which, could Love fulfil its prayers,
This hand would lead thee, listen! A deep vale
Shut out by old pine trees—

Enter, Dan on knees, shoving cannon made of stove pipe and mounted on wheels, a pistol in right hand not seen by audience—stops L. C., sights across cannon at Edwin.

Edwin. There amid the orange groves and
Murm'ring fountains, the music from sweet lutes,
Would burst forth in the midst of roses. !—Dost like the picture?

Dan. You bet! *(fires pistol; falls backward—Edwin lets ball fall on stage—Enter, Square Toes R. 1 E. Edwin is gesticulating—S. T., beats Dan with club till*

CURTAIN.

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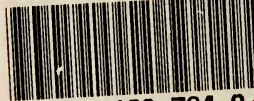
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NO.		M.	F.
46	Man and Wife, drama, 5 acts, by H. A. Webber.....	12	7
91	Michael Erle, drama, 2 acts, by Egerton Wilks.....	8	3
36	Miller of Derwent Water, drama, 3 acts, by E. Fitzball.....	5	2
88	Mischievous Nigger, ethiopean farce, 1 act, by C. White....	4	2
34	Mistletoe Bough, melo-drama, 2 acts, by C. Somerset.....	7	3
69	Mother's Fool, farce, 1 act, by W. Henri Wilkins.....	6	1
1	Mr. & Mrs. Pringle, farce, 1 act, by Don T. De Treuba Cosio..	7	2
23	My Heart's in the Highlands, farce, 1 act,.....	4	3
32	My Wife's Relations, comedietta, 1 act, by Walter Gordon....	4	4
90	No Cure No Pay, ethiopean farce, 1 act, by G. W. H. Griffin..	3	1
61	Not as Deaf as He Seems, ethiopean farce, 1 act,.....	2	0
37	Not so Bad After All, comedy, 3 acts, by Wybert Reeve.....	6	5
44	Obedience, comedietta, 1 act, by Hattie L. Lambla.....	1	2
81	Old Phil's Birthday, drama, 2 acts, by J. P. Wooler.....	5	2
33	On the Sly, farce, 1 act, by John Madison Morton.....	3	2
109	Other People's Children, etho farce, 1 act, by A. N. Field....	3	2
85	Outcast's Wife, drama, 3 acts, by Colin H. Hazlewood.....	12	3
83	Out on the World, drama, 3 acts,.....	5	4
53	Out in the Streets, temp drama, 3 acts, by S. N. Cook	6	4
57	Paddy Miles' Boy, irish farce, 1 act, by James Pilgrim.....	5	2
29	Painter of Ghent, play, 1 act, by Douglass Jerrold.....	5	2
114	Passions, comedy, 4 acts, by F. Marmaduke Dey.....	8	4
18	Poacher's Doom, domestic drama, 3 acts, by A. D. Ames.....	8	3
51	Rescued, temperance drama, 2 acts, by C. H. Gilbert.....	5	3
110	Reverses, domestic drama, 5 acts, by A. Newton Field.....	12	6
45	Rock Allen the Orphan, drama, 1 act, by W. Henri Wilkins..	5	3
96	Rooms to Let without Board, ethiopean farce, 1 act,.....	2	1
59	Saved, temperance sketch, 1 act, by Edwin Tardy... ..	2	3
48	Schnaps, dutch farce, 1 act, by M. A. D. Clifton	1	1
107	School, ethiopean farce, 1 act, by A. Newton Field.....	5	0
115	S. H. A. M. Pinafore, burl'sq, 1 act, by W. Henri Wilkins..	5	3
55	Somebody's Nobody, farce, 1 act, by C. A. Maltby.....	3	2
94	Sixteen Thousand Years Ago, ethiopean farce, 1 act,.....	3	0
25	Sport with a Sportsman, ethiopean farce, 1 act,.....	2	0
79	Spy of Atlanta, military allegory, 6 acts, by A. D. Ames....	14	3
92	Stage Struck Darkey, ethiopean farce, 1 act,.....	2	1
10	Stocks Up, Stocks Down, ethiopean farce, 1 act,.....	2	0
62	Ten Nights in a Bar Room, temperance drama, 5 acts,.....	7	3
64	That Boy Sam, etho farce, 1 act, by F. L. Cutler.....	3	1
40	That Mysterious Bundle, farce, 1 act, by H. L. Lambla.....	2	2
38	The Bewitched Closet, sketch, 1 act, by H. L. Lambla.....	5	2
87	The Biter Bit, comedy, 2 acts, by Barham Livius.....	5	2
101	The Coming Man, farce, 1 act, by W. Henri Wilkins.....	3	1
67	The False Friend, drama, 2 act, by Geo. S. Vautrot.....	6	1
97	The Fatal Blow, melo-drama, 2 acts, by Edward Fitzball....	7	1
93	The Gentleman in Black, drama, 2 act, W. H. Murry.....	9	4
112	The New Magdalen, drama, pro 3 acts, by A. Newton Field....	8	3
71	The Reward of Crime, drama, 2 acts, by W. Henri Wilkins..	5	3
16	The Serf, tragedy, 5 acts, by R. Talbot.....	6	3
68	The Sham Professor, farce, 1 act, by F. L. Cutler.....	4	0
6	The Studio, ethiopean farce, 1 act,.....	3	0
102	Turn of the Tide, temp drama, 3 acts, by W. Henri Wilkins..	7	4
54	The Two T. J's, farce, 1 act, by Martin Beecher.....	4	2



Catalogue continued on last page of cover.





AMES' PLAYS,--CONTIN

No.			
7	The Vow of the Ormani, drama, 3 acts, by J. N. G.		
28	Thirty-three next Birthday, farce, 1 act, by M. Norton.....	4	2
118	Those Awful Boys, etho farce, 1 act, by A. Newton Field.....	5	0
63	Three Glasses a Day, tem dra, 2 acts, by W. Henri Wilkins....	4	2
105	Through Snow and Sunshine, drama, 5 acts,.....	6	4
4	Twain's Dodging, etho farce, 1 act, by A. Newton Field.....	3	1
5	When Women Weep, com'd'ta, 1 act, by J. N. Gotthold.....	3	2
56	Wooing Under Difficulties, farce, 1 act, by J. T. Douglass....	4	3
41	Won at Last, comedy drama, 3 acts, by Wybert Reeve.....	7	3
70	Which will he Marry, farce, 1 act, by Thos. E. Wilks.....	2	8
58	Wrecked, temperance drama, 2 acts, by A. D. Ames.....	9	3
111	Yankee Duelist, farce, 1 act, by A. Newton Field.....	2	2

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